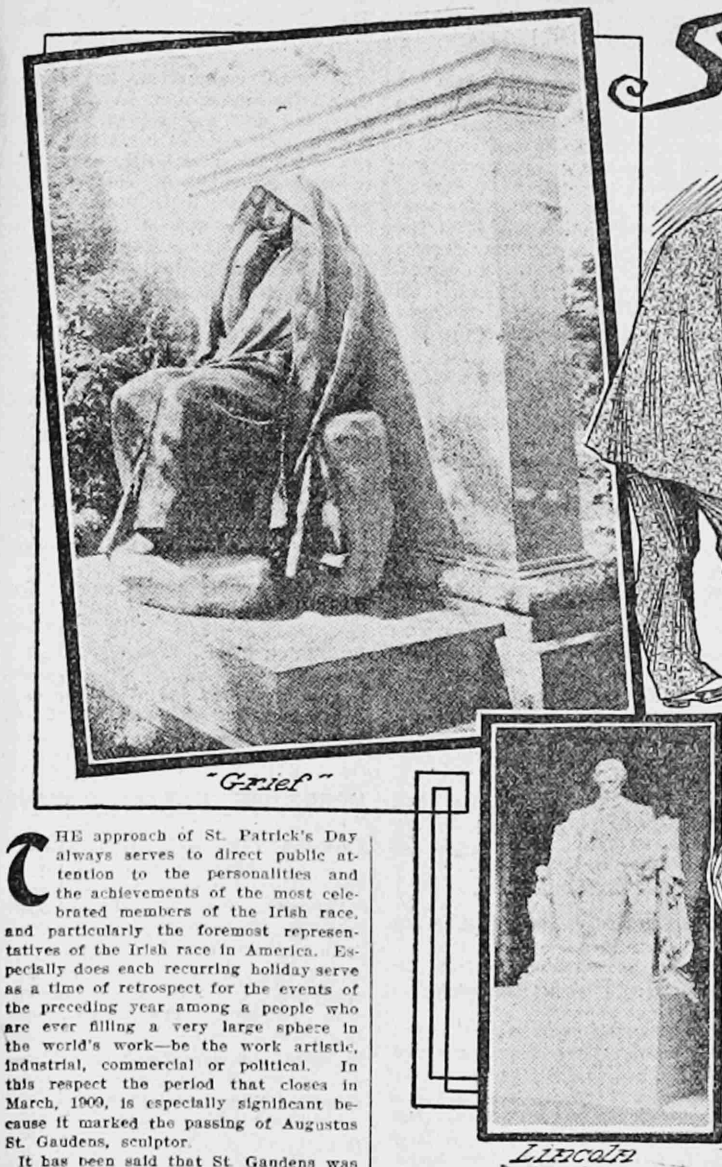


# ST. GAUDENS

## The Famous Son of IRELAND

By WALDON FAWCETT



THE approach of St. Patrick's Day always serves to direct public attention to the personalities and achievements of the Irish race in America. Especially does each recurring holiday serve as a time of retrospection for the events of the preceding year among a people who are ever filling a very large sphere in the world's work—the work artistic, industrial, commercial or political. In this respect the period that closes in March, 1909, is especially significant because it marked the passing of Augustus St. Gaudens, sculptor.

It has been said that St. Gaudens was the greatest Celtic genius of the century. He was more than one of the greatest geniuses the world has produced in many decades. Not only was he America's foremost sculptor, but he was perhaps the greatest sculptor of the world in his generation and was so recognized not only in the New World but in the Old. That brilliant figure appears to be a trait of the Irish race was, in St. Gaudens, matched by his versatility. In his prolific sculpture he handled the widely divergent mediums of marble and bronze with equal facility and in early life he had proven himself a master as a cameo-cutter.

Persons who are perhaps just a trifle jealous of the pardoning Irish pride in St. Gaudens are sometimes wont to point out that he was not unreservedly an Irish product. His father was a Frenchman, as may be judged from the name, and Augustus St. Gaudens, although born in Ireland, was brought to the United States when a baby, so that the two republics can claim with the Emerald Isle a share of the credit in fostering his genius.

However, St. Gaudens will probably go down into history as pre-eminently an Irish sculptor—not so much because of the locale of his birth as because he seemed to typify in his temperament

and in the creative power of his art, exactly those qualities which distinguish the Irish race as bent to prominence in the dominant racial characteristics. That he always took the greatest pride and interest in his native land there is ample evidence and it is significant that the last pretentious piece of work upon which he was engaged was a statue of Parnell destined for his birthplace, Dublin. This figure of Parnell, representing the great Irish orator just rising and putting on his overcoat—an unconventional but characteristic attitude, but in this, as in many forethoughts, St. Gaudens conquered not less by the perfection of his art than by the daring of his conception.

Close friends of St. Gaudens recall that it gave him especial pride and pleasure when in the afternoon of his all-too-brief life there came to him the commission for this statue of Charles Stewart Parnell. Although the sculptor was already heavily handicapped by ill health and was not as free from financial worry as the artist should be, he attacked this new work with unusual enthusiasm. He remarked, over and over again, that he had enough Irish in his makeup to appreciate the

character of his subject. An unexpected difficulty appeared in the execution of the figure of Parnell. Only a few photographs of the Irish leader could be found, and those available were very unsatisfactory as a basis from which the sculptor should work. So St. Gaudens turned for his inspiration to the caricatures of Parnell published from time to time in the English humorist, Punch, and thus the cartoons that had been drawn originally to ridicule the Irish patriot came in the end to serve an exactly opposite purpose. Readers who delight to note the unpretentious beginnings of genius cannot fail to be interested in the environment which nurtured this exponent of Irish poetry in marble and bronze. The father of the sculptor, Bernard Paul Ernest Saint-Gaudens was a native of the south of France, and there learned his trade of shoemaker, but a young man he overcame the indolence of that sunny clime and became in effect a tramp shoemaker, journeying by easy stages to Paris, thence to London and finally to Dublin, Ireland, where he fell under the witchery of the Irish beauty of Mary McGillicuddy, a girl who bound slippers in the shoe store for which he made boots. It seemed for a time after the wedding as though the mercenary Frenchman would settle down and live happily ever after in the Irish metropolis, but a few months after the birth of the child the old shoemaker spirit returned, and so the shoemaker, his wife and family set sail for America.

In New York the eccentric Frenchman, bohemian and fanciful, devoted far more attention to the engraving subject of secret societies than he did to the more prosaic one of the shoe trade, and accordingly Augustus had early to take a hand in the battle for livelihood. The first dozen years of his life, during which he received the ordinary common school education of the New York boy of half a century ago, were spent in sordid surroundings but after he left school at the age of thirteen years and was apprenticed to a cameo-cutter his artistic talent developed rapidly, and this despite the fact that the man Arct, to whom he was apprenticed—one of the first stone cameo cutters in America—was anything but an agreeable employer.

After several years of miserable life under this ill-tempered master Saint-Gaudens rebelled and found employment with a more tolerant cameo cutter, Jules Le Brethon by name. All the while he was studying drawing at the Cooper Institute in the evenings, giving rein to a talent that had first manifested itself in charcoal sketches on the fences near his home and which had instantly arrested the attention of some of the customers of the shoe-making father. A little later the talented lad left the Cooper Institute to take up life work at the National Academy of Design.

A couple of years after the close of the war Saint-Gaudens' life in New York came to an end for a time. He went abroad to study, working his way, as it were by cutting cameos and for fourteen years, or from the time he was eighteen years of age until he was thirty-two, he was almost continuously hard at work in the art centers of Europe. He went first to Paris and there, thanks to his fondness for two book companions, he came near enlisting in the French army when the Franco-Prussian War broke out. However, a letter from his Irish mother, who seems for once to have been devoid of a traditional trait of her race, deterred him and he went to Rome, where for four years he waged a continual fight with poverty in the effort to complete his training.

Finally, however, his skill in cameo-cutting inspired some of the young man's customers with his own confidence in his future in a larger sphere and one of these (Mr. Montgomery Gibbs, an American) gave Saint-Gaudens the opportunity to finish his first statue—"Hawthorn"—to execute his first ordered monument—a figure of "Silence"—and ultimately to return to America with that success boom—the prospect of a fair amount of definite work. Even then it was a hard fight in the country of his adoption, but at last there came the order for the statue of Farragut, which now stands in Madison Square, New York, and from that moment the skies brightened. With success seemingly assured, Saint-Gaudens wedded Miss Augusta F. Homer—a marriage that had long waited upon the dawn of financial independence.

For almost sixteen years thereafter Saint-Gaudens labored conscientiously with splendid results in the studio he established in New York and became almost from the outset one of the most conspicuous figures in the art life of the metropolis. While at work upon that wonderful monument to the late wife of Henry Adams, the historian, a masterpiece of sculpture which stands in Rock Creek Cemetery, Washington, and for which a score of deficient titles have been proposed, although Saint-Gaudens would never give it one—the sculptor first visited the picturesque hamlet of Cornish, New Hampshire, and there he soon afterward bought an old brick tavern and converted it into a summer home. To this haven in the uplands of New England the physically broken sculptor came many years later to make his permanent residence and here he did his final work.

The Adams monument, somber and inscrutable, is associated with another significant event in Saint-Gaudens' career. One October night in 1904 the sculptor's chief studio burned, carrying to destruction not only all the sculpture in progress, but his portfolios containing the records of forty years. On that dreary morning after the fire the head of the Adams monument faced its creator—a sculptor apparently not only all the sculpture in progress, but his portfolios containing the records of forty years. On that dreary morning after the fire the head of the Adams monument faced its creator—a sculptor apparently not only all the sculpture in progress, but his portfolios containing the records of forty years. On that dreary morning after the fire the head of the Adams monument faced its creator—a sculptor apparently not only all the sculpture in progress, but his portfolios containing the records of forty years.

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and soon had recovered in his work much of the lost ground.

One circumstance that, aside from his death, gives Saint-Gaudens unusual prominence in this the year of the Lincoln centenary, is that the Irish sculptor interpreted the martyr president in art as no other painter or sculptor has ever been able to do. His two heroic figures, the one representing Lincoln standing, having place in Lincoln Park, Chicago, and the other showing Lincoln seated, a gift to the South Side of the city of Chicago by bequest of the late John Crearer, of that city (the latter one of Saint-Gaudens' last statues), seem to reach the very apex of achievement as counterfeits, presentments of the savior of the Union. Only a few weeks ago the national government selected the Saint-Gaudens head of Lincoln as the best portrait extant, for reproduction on the one hundred million commemorative postage stamps which have been issued for use this year. Other notable statues of the nation's most prominent men which came from the hand of Saint-Gaudens were the monument to General Logan, on the Lake front, Chicago; that to James A. Garfield, in Fairmount Park, Philadelphia; and that to the illustrious Sherman, in Central Park, New York. The horse and rider preceded by that exultant inspiring female figure of Victory which Saint-Gaudens modeled sufficient interest in the open, skating and golfing while his strength lasted, and later sitting by the hour on the porch of his summer home in Cornish, New Hampshire, with his oblique strength he, at the request of President Roosevelt, prepared the designs for the nation's new gold coins, and that in the midst of his work he died.

Whistler, the painter, and other giants of the world of art who were also congenial and companionable to Saint-Gaudens, endeavored to keep up the sculptor's spirits in the face of encroaching ill health, but from 1900, when he returned to America after a sojourn of three years in Paris, it was a losing fight. He lived as much as possible in the open, skating and golfing while his strength lasted, and later sitting by the hour on the porch of his summer home in Cornish, New Hampshire, with his oblique strength he, at the request of President Roosevelt, prepared the designs for the nation's new gold coins, and that in the midst of his work he died.

# AND NOW A NOISELESS GUN

By A. R. PARKHURST, Jr.



As it Appears on an Army Rifle

SMOKELESS powder we have long had; bloodless battles have often been fought and duly chronicled by the newspapers. But it was not until early in the month of February of this year was the public taken into the inventor's confidence and given an opportunity to see, or read of, the noiseless gun. The noiseless gun is here—a reality in every essential, and its practicability has been made just as patent as its reality.

To the offices of his patent attorneys in Park Row, New York, Hiram Percy Maxim invited a few newspaper men and those of his intimate friends who are interested in firearms, either from the viewpoint of a sportsman or a warrior, and there exhibited and demonstrated the simple little device attachable to any gun, whether it be of the Flobert type, or standard army type, which completely silences the report following the explosion of the cartridge when the gun is fired. This demonstration was made on one of New York's busiest thoroughfares, within a stone's throw of Broadway and easily within earshot of police headquarters.

Not only did the test prove conclusively all that the inventor claimed for his device, but furthermore, when firing, the recoil which invariably follows the firing of a heavy gun is completely done away with. Both the noise and "kick" have been eliminated by the same process—a process so simple and so different from that which rumormongers had defined it as to be almost unbelievable. The inventor discharged guns of various power and sizes, both with and without the silencer. He shot cartridges which leave the gun with a velocity of 2,700 feet a second and with a power that represents an impact of one and a quarter tons to the square inch, sufficient to knock down and kill the largest of elephants 300 yards distant.

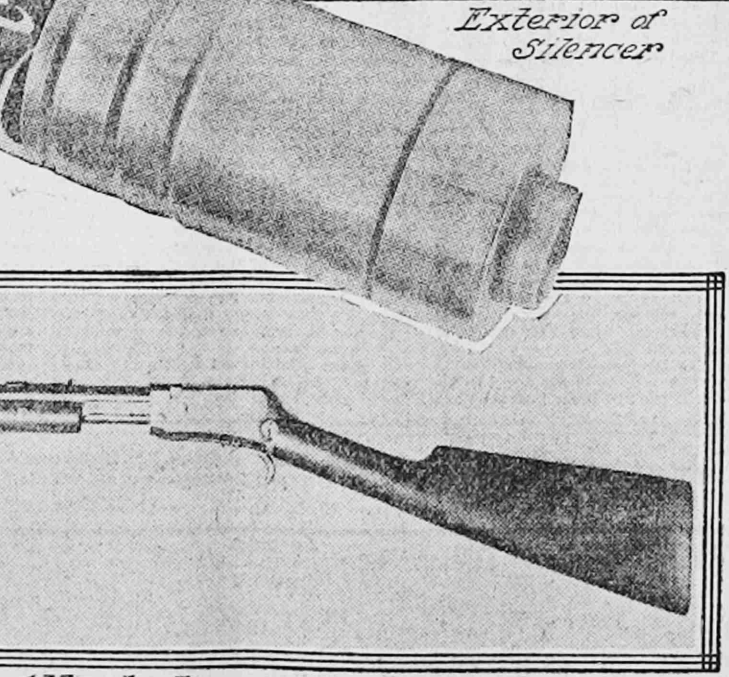
Rigged up in the office was a gallery-like box ten feet in length. At the rear of this box was another filled with sand, and this sand heap stopped the bullets that sped forth from the deadliest rifles known to modern ordnance. The target, too, is an invention of Maxim's and he seemed to be quite as proud of the device for "stopping" bullets as he was of the attachment that put a quietus on the guns from which they were emitted. The principle on which the Maxim silencer is based is that of centrifugal force, or the properties possessed by rapidly rotating bodies of flying out from the center. When a rifle equipped with one of these silencers is fired, the bullet passes through a cylindrical silencer without the slightest loss in velocity, accuracy or penetration. The powder gases of discharge, however, upon entering the silencer are rotated, or whirled very rapidly, and therefore fly out of the periphery of the silencing chamber. As the only means of exit to the open air is through the center of the silencer, the gases are unable to escape until they have slowed down. This slowing down must

be relatively gradual, therefore, the escape of the gases to the open air is proportionately gradual, hence no report. In his tests Mr. Maxim used all the standard models of sporting and military rifles manufactured in this country and Europe and the result was, with the use of his device attached to the muzzle of the rifle, he fired the largest shoulder guns in modern use with a report less by far than that which would come from a toy air rifle. The guns employed in the test ranged from a 22-caliber Winchester target rifle to the eight-millimeter Mauser and the 30 Springfield military rifle, the standard gun of the United States Army.

First, the guns were fired without the attachment to show what the normal report was. The effect was disconcerting to say the least. As the big guns barked the report was all but deafening. Every window pane in the big building rattled, and the reverberation could be heard blocks distant. The silencer was then screwed on to the muzzle of the guns and with the same cartridge the report was scarcely loud enough to be audible at all, the only noise resulting being that of the whirling of the bullet and its "puck" as it buried itself in the sand-pit.

The silencer itself is a cylindrical bit of gunmetal. For an ordinary sporting rifle the silencer is four inches long, about an inch and an eighth in diameter and weighs but five ounces. It is sufficiently small to be carried in one's vest pocket without the slightest inconvenience, and it can be adjusted to, or removed from, the gun in less than five seconds. A few threads cut into the muzzle end of the gun is all that is necessary, and about three twists of the wrist and the silencer is ready for business.

There is no interference with the shooting qualities of a gun, since the bore of the barrel is not disturbed in any manner. The bore of the silencer is larger than the bullet which passes through it, giving a clearance which avoids any possible effect on accuracy or penetration. Owing to the location of the silencer on the end of the barrel it is apparent that the bullet has acquired its full impetus before the discharge gases are slowed down, hence there can be no sacrifice of velocity. By way of demonstrating that the air at the muzzle of the rifle is disturbed alone by the passage of the bullet, and not by the explosion of gas, Mr. Maxim held a visiting card a few inches in front of the silencer. Then one of his assistants discharged the gun, with the



Rifle with Silencer Attached

Result of the bullet passing cleanly through a corner of the card, leaving not the slightest trace of powder marks, or a discoloration of any sort. But when he tried the trick with the silencer off, the card and the little device that held it were reduced to shreds, and these blackened and burned by the powder.

The simplest simile is employed by Mr. Maxim to explain the system of his silencer and along which lines he long worked before he had perfected his muffler. "The real principle of the thing," Mr. Maxim said, "is precisely that which prevents water running out of a set bowl when you pull the stopper out of the bowl after the water has been made to whirl or revolve in the vessel. The exploded gases after being made to whirl around in the silencer cannot escape and

dearly. Simply reverse the process in a turbine and you have it. In reality the silencer is a negative turbine."

And such it really is. Every sportsman will be quick to realize that a noiseless, or virtually a noiseless rifle, will add materially to the delights of hunting. But Mr. Maxim has made it clear that such a weapon would not help the pot hunter as much as has been claimed. The noise of the whirling bullet through the air will of itself startle the bird into flight, although the bird is quite as likely to run toward the gun as away from it. The inability to locate the source of the slight sound made by a gun with a silencer attached could have been far better demonstrated in the open air than in a close chamber. Even there the only noise noticeable was that of the bullet flattening out or burying itself in the sand box.

The sound of a thousand or ten thousand of these rifles being fired at once would be so slight, however, as to make it possible for all orders to be heard by a regiment when given by its officers in the regulation way. This accomplished there has been achieved a complete revolution in military methods and warfare. With the cracking and roar of a volley of rifles, deafening everything else, an officer in battle or skirmish realizes that the silencer will prove a boon in more ways than one. With the silencer in use the orders can be given and heard just as readily in the heat of battle as when at drill.

The question has been raised by many persons, among them the police chiefs of the largest cities in the country, that Mr. Maxim's latest invention will prove a serious drawback in detecting crime, in reality placing the detectors of crime at a great disadvantage and giving assassins chances of getting in their deadly work and escaping before they can be overtaken. For this reason, and this alone, silencers are not to be made so that they can be adjusted to revolvers or small arms. A bill is now pending in the New York legislature which covers this point, but this, Mr. Maxim claims, is entirely unnecessary, as he has no intention of applying his mufflers to pistols.

The problem now confronting him, however, is a silencer for heavy artillery. He claims that the report from our heaviest cannon can be silenced quite as effectively by applying his device to their muzzles as the smaller types of rifles. The handicap under which he is laboring just now is that of being unable to test the Maxim silencer on army field piece or cannon with which to experiment. These guns cost a small fortune, and so far this government has not made sufficient interest in the inventor to place at the inventor's disposal one of its costly coast defense or field pieces.

Hiram Percy Maxim The Inventor

The inventor claims that with such a gun to operate with and the opportunity afforded him to cut threads at the muzzle of the cannon in less than a month he would be ready to make a really deadly situation in which he would wage all he ever expects to have that the noise following the discharge would be so slight that it would not be audible 100 feet distant.

Although those experts in ordnance, who were designated by the War Department, have witnessed the tests of the Maxim silencers and reported favorably on their usefulness in warfare, it is the Navy to which the silencer most appeals. Hundreds and thousands of our gunners have had their ear drums split while firing the big guns on shipboard. The same applies to the big guns of our coast defense. Mr. Maxim shows diagrams that by applying the silencer to the guns in the turrets of our battleships that the gunners could stand by and fire as rapidly as they could reload them without the slightest inconvenience. There would be no roar or reverberation. The battle could proceed so quietly, the inventor maintains, that those a hundred yards distant would not know that anything unusual was transpiring. And this is the problem that has so long perplexed the Naval Board—that of overcoming the injury to gunners in the turrets of battleships when the guns burst out. It is highly probable, now that the inventor has protected his patents in all of the countries of the world, that he will soon give a public test of his silencer and that Congress will take some action towards having experiments with the big guns and heavy artillery made.

Mr. Maxim is a wiry little man of the German type, although he is an Englishman by birth. He is the son of Sir Hiram Maxim, who has won international fame as an inventor and manufacturer of big guns of all types.

## Only Silver Challenge Cup Never Yet Won.

THERE exists in the world today but a single challenge cup that has never been won by any aspirant for athletic honors—that is the famous Alexander Cup, of solid silver, standing three feet high on its solid silver pedestal and worth about \$15,000. This cup will be given to the man who swims across the English Channel, from the shore of England to the coast of France.

The feat was performed once by Captain Webb, in 1875. In 21 hours and 45 minutes, but never has it been repeated, although several persons have come within a little

as three-quarters of a mile of repeating Webb's marvelous feat. Some 40 attempts in all have been made to swim the channel since Webb succeeded. Cavill, in 1877, and Dalton, an American, in 1890, claimed to have succeeded, but neither claim was allowed. Webb is said to have swum the channel and is usually credited with the performance, but this was before the Alexander Cup was offered for competition. So this superb trophy has never been awarded to anyone. Wolfe, who made the nearest approach to success, reaching within

three-quarters of a mile of the French shore, has made six attempts. Two of them he made in 1908. Recent attempts to swim the channel have brought out a theory that it cannot be done by starting from England, but by starting from the French to the English side of the channel. Still Webb is said to have started from British ground. There is a terrible ground tow and tide set off away from the French shore, which has always killed off the energies of the channel swimmers when almost within striking distance of the French coast.

## Most Valuable of All Jewels—The Ruby.

MOST precious of all gems in the world is the ruby—not the diamond, and of rubies the most valuable are the rare pigeon blood rubies, a sort of red-purple that sparkles and glitters in a truly marvelous fashion. The ancients treasured rubies far above diamonds, as is shown in the references to this jewel in the Bible. Of it Philostratus, an ancient Greek author, tells us that the great ruler was presented to him by the king of India, and that the king was related by the ancients to always place a ruby in their nests as a charm against serpents. In front of the silencer. Then one of his assistants discharged the gun, with the

stork and the ruby. There are two sorts of recognized rubies—the Oriental, or true ruby, and the spinel ruby. The former is the red few and far between. The stones were considered to have the magic power of turning pale when brought near poison, and ancient monarchs and tyrants prized them for this supposed virtue. The most historic ruby is probably that in the center of the great diamond cross in the state crown of King Edward VII. of England. It was given to Edward the Black Prince by the cruel Duke of Pedro, of Castile, when the British prince took an army into the peninsula to regain the other's kingdom for him.

obtained from South America. But rubies mines such as the diamond mines of South Africa have never been located and the real rubies are found few and far between. The stones were considered to have the magic power of turning pale when brought near poison, and ancient monarchs and tyrants prized them for this supposed virtue. The most historic ruby is probably that in the center of the great diamond cross in the state crown of King Edward VII. of England. It was given to Edward the Black Prince by the cruel Duke of Pedro, of Castile, when the British prince took an army into the peninsula to regain the other's kingdom for him.